EURASIAN EXPERIMENT JOURNAL OF HUMANITIES AND SOCIAL SCIENCES (EEJHSS) ISSN: 2992-4111

©EEJHSS Publications Volume 6 Issue 3 2025

The Impact of Globalization on Local Art Forms

Eve Tibererwa

Humanities Education Kampala International University Uganda

Email eve.tibererwa@kiu.ac.ug

ABSTRACT

Globalization has profoundly influenced cultural expressions worldwide, presenting both challenges and opportunities for local art forms. While the global exchange of ideas fosters innovation and cross-cultural dialogue, it also threatens the authenticity and sustainability of indigenous artistic traditions. This study examines the interplay between global and local artistic influences, highlighting case studies from Indonesia, India, and Australia. The research examines how economic pressures, digital technology, and cultural exchange reshape traditional art practices. It also discusses the role of government policies, art education, and social media in preserving local art while navigating global trends. A balanced approach—integrating tradition with modernity is crucial to ensuring that local art remains a vital expression of cultural identity in a globalized world.

Keywords: Globalization, Local Art Forms, Cultural Identity, Cross-Cultural Exchange, Art Preservation, Digital Media, Cultural Appropriation.

INTRODUCTION

Globalization has caused widened global connections—being shortened by the instantaneous movement of information, cultural and social issues are able to be spread across the globe. In the process, local characteristics are shading and local languages are eroding. On the other side, traditional and regional ties would reemerge. The idea of thinking global while keeping an eye on local could be possible. With the help of computer technology, the program considers the communication between local and global. The program observes both sides of the matter. What is important is to recognize the local characteristics and document them. The paper exemplifies the program by local tales and runs the theoretical analysis by a mathematical model of them. A more careful planning in local areas and local education should be beneficial. Nowadays people quote the laws of globalism constantly trying to adapt their local systems, when, in fact, each locality has evolved around unique conditions. Just as globalization should be restrained to preserve local culture, so local culture should be preserved. Global systems should be forced to adapt to local needs if the Martian wants to play cowboys and Indians, the game might well undergo significant changes, although strictly played by the original rules. Every play area will have different features according to the requirements of the game. Some need great visibility; others depend on mobility, while some, the most crucial, are based on good storytelling. So, the original game rules remain unchanged, although venues and regulations do not. In the same way ideas and products can be expressed in many different ways throughout the world. Any question why the monopoly has turned into a game about multinational corporate takeovers? In developing societies Global Games can be dangerous, as local communities are quickly excluded, relating global principles and the laws of localism. Suggested ways to preserve or adapt certain aspects of a region to suit external change are respect and understanding. Not to bow easily to global pressure, nor exploit it locally, guessing that the Food Not Bombs craze had better

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

pass swiftly; a cuisine is more appreciated once hunger sets in. Local and global systems therefore can coexist fairly harmoniously, provided that those in charge remain able to juggle [1, 2].

Defining Globalization

Globalization is the process of interaction and integration among the people, companies, and governments of different nations, a process driven by international trade and investment, and aided by information technology. The process of globalization focuses on the growing interdependence among various world systems (political, economic, and cultural) and the associated consequences for individuals, organizations, and societies across the globe. At the individual level, globalization is about the growing number of people who have cultural, economic, social, and political connections with people in other parts of the world and how these connections shape their identity and sense of "place". There is sufficient empirical evidence to suggest that globalization, though it has impacts almost on all aspects of our life, it does not have a homogenous impact. There are numerous forces that mediate the process and affect social experience of it. This is seen widely across social scales and forms. As an example, at the national state level, some countries are impacted more and faster by globalization than others. Equally, cities within states can be more/less impacted by shifts or changes in global trading patterns. Beyond these more macro-level mediations, globalization does not impact all the aspects of social and cultural life (or local economies) in the same way and to the same extent. Its impact, thus highly mediated, affecting more some areas of life (e.g., labor market, culture and arts) much more than others. At the level of personal and everyday life, globalization also has uneven impacts. It is often unevenly distributed along gender, class, racial, and occupational lines [3, 4].

Overview of Local Art Forms

Intense globalization threatens local art forms, risking their unique identity. This paper examines how local art reflects cultural identity and community cohesion amidst the movement of cultural goods. Research from Indonesia, India, and Australia reveals how local artists adapt traditional forms while navigating government, corporate, and local institutional influences. It covers various art modes: visual (traditional housing), performing (festivals, dances), and verbal (unique dialects). Art is classified into 'High' (painting, classical music) and 'Low' (folk music, craftwork). Craft-based forms intertwine with local stories and beliefs, differentiating indigenous epistemologies from settler perspectives, sparking conflicts over representation and interpretation. Local artists rely on government support yet seek independence to maintain authenticity. Local art serves as a vital means for groups to convey values and traditions. It encapsulates narratives through maps, paintings, and flower arrangements that reflect community relationships and beliefs. Competition can undermine these artistic intentions, but local forms can foster successful associations, as seen in Welcome to Country ceremonies in Australia. Comparing traditional dances from T'boli, Philippines, and Jharkhand, India, shows similar representations of nature. The interplay of line, color, and sound in Aboriginal Australian bull-roarer and Swedish rock-art underscores the connection between art and cultural potency [5, 6].

Historical Context of Globalization

The term globalization emerged in the early 1990s, driven by economic crises, transborder movements, and the information age. While often seen as recent, globalization's roots trace back at least six millennia, with trade routes established by Phoenicians linking Mediterranean and Asian populations. Historically, globalization has revolved around exchanges of ideas, traditions, and products. However, the acceleration of worldwide interrelation in recent decades is unprecedented, with virtual markets creating an intense economic competition that is often unequal due to political and cultural dominance. The term 'globally' derives from the Greek 'kosmos,' meaning 'world.' Local art under globalization not only translates influences but reinterprets them as well. Colonialism and imperialism represent the negative aspects of globalization, with Western powers uniting the world under capitalism over centuries. The history of globalization reflects a struggle between central and peripheral systems, where each side attempts to either resist or redefine influences. Local artists react to global art forms by either imitating or viewing them as threats to traditional practices. The emergence of new art forms often leads to adaptations or resistance, showcasing a continuum in historical globalization alongside the current global landscape. Understanding these dynamics requires a diachronic approach to analyze the fluctuating impact of globalization on local art [7, 8].

Cultural Exchange and Its Effects

The which term commonly known as the network of dots with its many features are rapidly making the world smaller became a popular subject of several academic studies exploring its various effects. It's a

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

double-edged sword cutting deeply on local cultural resource base and greatly improving global consumer access. Culture without learning. Learning without culture. It is beyond human life itself. If the discussion on cultural exchange, or transmission or borrowing, fusion or mix of cultural patterns, functions, or elements involves more than material trade, such as technologies, costumes, or even population, then, it always involves the generation of knowledge and the cognation to it. 'Folk art', or better to say 'local art forms', is representative of much wider scopes of identity including its historical, spiritual and territorial characteristics, or in one recurrent term, authenticity. In the context of global and local exchange, the discussion on the effects on, or the exhibitions of, local art are of course highly complex. Theoretically, or ideologically, it may bring about homogenization, with local features diluted, in a bad case, or else, it will lead to innovative creations, the blend of both sources, by collaboration or else. The consequence of the cross-cultural dialogues, especially between the West and the Rest, since the Modern Times, are so ambivalent and multidimensional that both sides can give rise to a problematic relationship—are sometimes very inspirational but can instead cause the exclusions, in seclusion, or 'primitivization' by the counterpart. In the realm of art, both the 'fine' and the popular art forms are inevitably situated in the deep pool of opinions, political, educational, economic and other institutions of power. Meanwhile, art can sometimes play critical roles to reverse and challenge these forces. In this context, such cultural exchange and its effects on contemporary popular art are discussed using local festivals and artistic platforms as empirical examinations. With the rise of 'multi-culture' discourses in the international arena, festivals play critical roles in promoting the cultures of various ethnic identities. Japanese local festivals, commonly known as 'matsuri', is highly believed to preserve and display the original features of specific geographical locality. At the same time, the blending and mix of contemporary and traditional features of festivals is recognized, notably in big cities [9, 10].

Case Studies of Local Art Forms

A series of case studies follow—each focusing on a specific art form and its particular circumstances situated in a particular location. This paper is designed to show how artists from a variety of places and backgrounds face similar questions of tradition and modernity in an increasingly globalized world—although each case study focuses on a different region with different art forms and artists, they all share many underlying themes. Several case studies highlight a dichotomy in the art world between art forms produced in opposition to the influences of an increasingly intertwined (and homogenous) world on the one hand, and a high/low art divide more activated by the forces of globalization on the other. These case studies provide concrete examples to illuminate broader discussions on issues of authenticity, hybridity, and trade in the art world. The term globalization is often used to explicitly analyze multinational corporations, human rights standards, and cultural diffusion initiated by new media platforms, but its effects are eminently felt in naturally slower fields such as Traditional Art and Music. While artists have always absorbed external stimuli and been inextricably linked to trade (of materials, techniques, and ideas), today's information technology has brought a degree of interconnectivity that has brought challenges to local art forms not seen since the advent of mass-produced goods. Globalization can achieve further means of control from large corporations that can have tragic effects on artisans producing traditional and indigenous crafts. However, it can also mean easier access to ancient traditions all around the world for artists looking for inspiration, and the opening of new markets thanks to the distribution potential of the same technology. India and Morocco represent two sides of the same coin—one is the cradle of street art in South East Asia, the other is where the market for this art form is most rapidly expanding. The issue of authenticity in street art (often made by foreigners in countries where foreign residents have more rights and chances to emerge than natives) is particularly pressing in a world where pieces that might endanger the artist's life in a local environment are sold for huge amounts of money in international galleries and auctions [11, 12].

The Role of Technology in Art Globalization

Globalization is not a new concept. Its existence has been around since the 15th century when Portuguese explorers brought along silk garments, graphic novels and textiles with dragon motifs from China to the western world and spices and Indian textiles to the east. The exploratory activities of the Portuguese also inspired other nations to follow suit. Along with the technological advancements of the era, international interactions and the intertwining of cultures became more mature until they sparked an attempt by an individual from Genoa to discover a new route to find a spice-producing archipelago that was thought to be located in the West, though it was later known as the Caribbean 113 years later. The development of communication and information technology after the turn of the millennium brought forth significant

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

changes, not least in the fields of art and culture. After centuries of working within the framework of "local" while seeking to evoke meanings that have the potential to go beyond the known world and express universal values, the world of art suddenly found that its existence was no longer safe. In the past, pursuing art within known means, space and terms provided an opportunity for the formation of a mature identity that distinguished something as being unique and original. However, the spread and development of digital technology has blurred the boundaries and eliminated the limiting aspects such as distance and time. Art no longer needs to be arranged in an empty room or physical gallery to be able to display it. A digital image file has changed how the public looks at art, as well as an artist's orientation in creating it. Since then, creativity in art has entered a different realm. Although the process of making and exhibiting is based on the architecture of the digital world, the understanding of art is presented on this basis, which is no less valuable and meaningful [13, 14].

Economic Impacts on Local Art Communities

This first section explores economic implications (opportunities as well as challenges) in the context of local art communities across the world. As a starting point, it emphasizes that globalization offers potentially broader markets and global visibility. In reshaping the worldwide flow of goods, ideas, and people, globalization has significant impact both on the international sharing of local art forms and on the evolution of art forms themselves. This has both positive and negative consequences for local art communities. Along with sustained global interest in indigenous art, the homogenizing effects of globalization threaten the very survival of some local art forms and the local cultural knowledge that underpins them. There are also difficulties in funding art in many communities facing other pressing financial demands. While the international flow of artists can provide a source of inspiration and a new impetus for local communities too, the most talented are often lured away to a more profitable life elsewhere, which endangers the whole local practice of an art form. The discussion is situated at the intersection of various disciplines, including anthropology, economics relating to local development, international development studies, and post-colonial studies. It grows out of work on oral poetry as a quickly disappearing art form, in which local commercial and educational interests as well as the broader forces of globalization have played a role. Throughout, broader issues are illustrated by local examples from a variety of local art forms around the world [15, 16].

Preservation of Local Art Forms

Across Asia, efforts have been made to preserve artistic traditions, not only for cultural protection, but also, as cultural practitioners see it, to keep the originality and integrity of the art. The expansion of modernization and globalization are accelerating the development of cutting-edge economies across countries. As a result, the uniqueness of local art forms is facing extinction. The integration of global markets and the rapid progress in transportation and information, along with the overwhelming influence of western culture, poses a direct threat to local tradition. In light of the wide spread of western value and culture, many local art traditions are considered as "old-fashioned", and are therefore disappearing. In return, the loss of local art heritage and culture also contributes as a potential threat to health communities. These art forms are not only art for art's sake; they are, first of all, embodying cultural norms and believes that are the root of local values. They provide a record of cultural memory that is, historically speaking, the roots of a community's survival. As a result of this, preservation or safeguarding the existence of this tradition is turning into a trend. Because of the dynamics of tradition, efforts to preserve it requires incessant vigilance and review. Furthermore, due to the dynamism of culture, a sense of consideration needs to be taken to maintain the balance between modernization, global culture, and the preservation of tradition so that the protection of tradition does not become a conservative tendency. Art preservations can be understood using varied approaches. Safeguarding a local art signature is believed to be the responsibility of a society. Thus, the existence of these arts is confirmed by their surrounding community. Therefore, these actions are seen as an issue of culture. On the other hand, the implementation of these traditional arts to society may need to be modernized by adapting it to the present context. In addition, the materialization throughout preservation shall prompt a sense of identity and dignity of the society who is attached to it. In turn, exposure to local art forms may introduce the real atmosphere and character of the community, providing an understanding of broader cultural and social landscapes [17, 18].

Cultural Appropriation Vs. Appreciation

One of the most essential aspects of art and culture can be considered as the form that is intrinsically linked to the soil of the people who create it. The birth of a culture usually comes from the local wisdom

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

that is contained in each individual who has the same origin. Thus, not necessarily the art born and created in one place must arrive and be enjoyed in another place. Specifically, in Indonesia there are hundreds of tribes that automatically art forms owned are not small. There are a variety of fields ranging from dance to music or culinary to fashion. In sync with the development, art that came from the east was found by the archipelago. The occurrence of globalization, one process the spread of information and culture quickly turned Indonesia into bhineka country. Thus, Indonesian nationals are now kebarengan population with amsmakan which makes them turn their backs on domestic products. One of the cultures that are closely related to local art is Javanese culture. By rights there are a lot of local art fires in the Javanese Yogyakarta area, specifically Yogyakarta. One of the local art forms that still survives until now is the keroncong trait. Despite his inheritance being a seller but the process of digitizing and the spread of the show did not match and was only enjoyed inside Jogja. In imitation of this traditional keroncong cultural apocalypse and copyright is more and more widespread. The case of the incidence of cultural copyright to foreign cultures has been booming, now the case of the theft has spread to local cultural places within the territory of Indonesia itself [19, 20].

Global Art Movements and Local Responses

Aware of the ongoing debate on the distribution and sharing of information on art, this work strives for a balanced discussion of global art movements and the ways in which local artists respond to them. Many global art movements, from contemporary art to street art, have resonated with local artists for different reasons. Some global artists facilitate localized versions in countries of the Global South; a number of local artists, however, view these global practices as stimulants or provocations to generate alternative localized versions or hybrids. Inevitably, aesthetics, ideologies, and cultural concerns local to each artist and region will inscribe themselves in local interpretations of global movements. The result will probably be a plurality of local responses to similar international stimuli. Certainly, by focusing on a common set of globally recognized artists, the global-local dynamics of art might be questioned or dismissed as irrelevant. Nevertheless, such dynamics are very much at work in the art world, and local interpretations of global art are no less valid, significant, or interesting than universal ones. This said, local artists, groups, or movements must engage critically with these global practices since an uncritical acceptance may come to represent the imposition of Western or otherwise global concerns that override issues specific to local culture, history, and identity. The latter two considerations also point to the additional difficulty of maintaining primal aspects of an art practice, tradition, or genre, even as local artists adapt, appropriate, or hybridize globally dominant forms. This has been noted as particularly challenging in the face of Western hegemony in the arts, not least since a discourse on global art provides a platform for Western, or globally accepted, ideas and practices at the expense of localized or peripheral ones. Thus, the movement of global art always risks descending to a dialogue solely on equal terms between Western artists and critics based in the global metropolitan cities [21, 22].

The Influence of Social Media on Art

The 21st century has seen an explosion in the number and variety of platforms on the internet where artists can share work with a wider audience. This personal reflection on the current state of social media's influence on the art world, specifically as it pertains to local art forms, will explore how this landscape has affected the way in which art is created, shared, and engaged with. There will be an attempt to understand the broader consequences of a contemporary global social media landscape upon local art forms, whilst considering ways to mitigate its side-effects. Firstly, it is indicative of the cultural shift the art world is undergoing. Furthermore, as globalisation increases the number of voices heard the world over, as well as the potential for cultural exchanges, art could be democratized as never before. So, it is essential to consider cultural shifts in the art world from exclusive, localised, and esoteric displays to a widely accessible, global, and democratic platform. However, while the potential for art to be shared globally has never been greater, this does not mean that it has the potential to be seen and appreciated by all. The majority of social media platforms rely on an algorithm that pushes certain kinds of content to the top of a search, obscuring many others. Nonetheless, many artists have successfully leveraged the democratising nature of social media in order to fulfil what social media expert Izolda Trakhtenberg identifies as some of its most basic functions: promotion, networking, and community building. Although social media can be used for more nefarious means, it is not necessarily beholden to these; social media can equally be a platform for nuanced, heartfelt, and beautiful creative art. Case studies of successful artists will be drawn "to enlighten how the infiltrated has managed to leverage a new media platform without selling their soul". As every coin has two sides, so too does an algorithm. Traditional galleries can be

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

exclusory and elite spaces that bar the entry of local, BIPOC creators, but they can also be necessary venues that confer a legitimacy and status onto works, and the artists who create them. While global trends have brought much-needed attention to local arts and their preservation, these can also cause more problems than they solve. The internet's power of memory is balanced by its fickle attention span, which can cause damage to local arts [23, 24].

Art Education in A Globalized World

Art is a universal expression grounded in local traditions, reflecting shared human experiences and national memories. While globalization can homogenize local practices, it can also hybridize cultural elements, impacting social identities. This interplay raises questions about the global marketing of cultural goods versus their local production. Education plays a crucial role in fostering local practices to align with contemporary standards. A focus on art education is necessary, enabling museums and galleries to safeguard traditional artifacts while encouraging experimentation. Young artists from diverse backgrounds often face challenges preserving their heritage, but Western art history shows successful integrations of vernacular patterns. Innovative art education strategies should assess the effectiveness of workshops and exhibitions while critiquing globalization's homogenizing effects. Art education should go beyond traditional institutions, promoting public art as a catalyst for creativity and social exchange. A cross-disciplinary approach in schools can reinforce the significance of visual culture in public spaces. This includes leveraging museums, libraries, and ICT to enhance curriculum and raise awareness of visual rhetoric's importance in citizenship. Continuous feedback between educational institutions and cultural entities will help address deficiencies in policies. Artistic competitions and traveling exhibitions can foster community engagement, especially in smaller towns at risk of losing cultural vibrancy. Education should also emphasize local architectural and landscaping diversity, blending collective memory with future aspirations. Wealthier nations might establish educational resources to support the arts in poorer countries, promoting unity in diversity through arts and heritage. At all educational levels, the arts should serve as vital cultural media, integrating traditional knowledge with contemporary practices. Distance learning and international exchange can enrich this experience, while curriculum studies in visual culture can promote cultural transmission and inclusivity. Addressing environmental issues within art education could help maintain traditional practices and foster a more inclusive educational environment [25, 26].

Government Policies and Support for Local Artists

Globalization has significantly influenced cultures worldwide, presenting both opportunities and challenges for artists, culture bearers, and policymakers. It is crucial to investigate the artistic interests of various populations, including local, regional, national, and transnational artists, while evaluating policies that support artistic communities. Urban Renewal has emphasized economic, commercial, and developmental aspects of city revitalization, highlighting the arts' role in preserving traditions and fostering diverse communities. Many artistic communities have repurposed abandoned factories, warehouses, theaters, and homes into vibrant performance spaces, galleries, and shops. Artists from various backgrounds are actively creating and preserving diverse art forms at unprecedented levels. This artistic resurgence has attracted businesses, local governments, non-profit organizations, and community members, leading to funding and programs that solidify the arts as a lasting community institution. Despite positive media portrayals, urban arts organizations remain underappreciated. While cities like New York are recognized for their artistic contributions, numerous smaller communities and their unique artistic developments receive little attention. Discussions often focus on the economic impact of the arts, disregarding the varied local contexts and responses to artistic changes. Each city, with its distinct neighborhoods and socio-economic landscapes, faces unique challenges and opportunities in nurturing artistic communities, leading to diverse attitudes and approaches towards the arts [27, 28].

The Future of Local Art Forms

The vivid growth of art is a response to the dynamic of the expanding and deepening struggle in which the world is caught. The subject is the total clandestine art and literature. The grandeur of this growth appears, perhaps above all, in the decay of the dominant culture, that transparency of art and literature which are being invoked to make sense and seem familiar. The local art forms of the working class of any advanced industrial city are also severely restricted in the lower local cultural art forms. Nevertheless, and despite their sense of an accelerating absolute loss of their physical and social space, the various lower class cultures are growing in size and power as in no other period. The traditional art forms of the small nation pose a masterly re-negotiation of their traditional art forms, and in the process supply a hostile

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

audience sufficient education for the globalization need to recognize them for what they are and were. These complicated "entwined forms" of local culture arise from many sources, uniting a diverse engineering. The young student may listen to various music and literature and find them not unconnected: they are all impermissible, have all been entering forbidden spaces, the white suburban culture or the Victorian grandee. Their current phase rediscovery by an oppressed culture are they then converted into finer or louder objects that can then be recuperated. The media have been able to enforce a quite rigid distinction between "free speech" and forbidden speech. And we find ourselves in the respectable liberal press columns on display, media, and the marketing of such speech. And perhaps this is a transition: between the freedom of illegal expressed, absence of restraint, the cultured, in the same way a governed wage viewed the additional freedoms of urban to create "freer" societies. These behaviors and artifacts appear "free" in a sense that the open university, the wildcat strike, the establishment and maintenance of separatism in proprietary laboratories appear free [29, 30].

CONCLUSION

Globalization presents a paradox for local art forms—while it introduces new opportunities for artistic expression and market expansion, it also threatens traditional practices through commercialization and homogenization. The digital age has further accelerated cultural fusion, making it essential to find a balance between preserving artistic heritage and embracing contemporary influences. Government support, education, and responsible cultural engagement are crucial in sustaining local artistic traditions. Moving forward, conscious efforts must be made to protect and promote local art as a meaningful expression of identity, ensuring that cultural diversity thrives despite the pressures of globalization.

REFERENCES

1. Oko AE, Ogbodo CN. Rediscovering and preserving African identity in the globalization process. NIU Journal of Humanities. 2022 Jun 30;7(2):19-27.
2. Ibrahim AB, Ibrahim S, Danguguwa KI, Gimba SN. Globalization and the future of West African development: Issues, challenges, prospects and options. Journal of Humanities and Social Sciences (IOSR-JHSS). 2020;25(1):26-32.
3. Ehigiamusoe KU, Shahbaz M, Vo XV. How does globalization influence the impact of tourism on carbon emissions and ecological footprint? Evidence from African countries. Journal of Travel Research. 2023 May;62(5):1010-32. [HTML]
4. Uddin I, Azam Khan M. Global evidence on the impact of globalization, governance, and financial development on economic growth. Journal of the Knowledge Economy. 2024 Sep;15(3):14546-77.
5. Deshmukh D, Rajput CS, Das S, Alam MM. Sustainability and livelihood of small-scale handicraft producers in India: A SWOT analysis of Dhokra artisans. Social Sciences & Humanities Open. 2024 Jan 1;10:101160. sciencedirect.com
6. Boussaa D. The past as a catalyst for cultural sustainability in historic cities; the case of Doha, Qatar. International Journal of Heritage Studies. 2021 May 4;27(5):470-86.
7. Asllani G. CHALLENGES OF WESTERN BALKAN COUNTRIES IN THE PROCESS OF GLOBALIZATION THE CASE OF KOSOVO. European Scientific Journal. 2014 May 1;10(13).
8. Joyeux-Prunel B. The Global History of Art and the Challenge of the Grand Narrative. Artl@ s Bulletin. 2017;6(1):9.
9. Irimiás A, Csapody B, Jászberényi M. Social sustainability on European food festival websites: A multimodal discourse analysis. Tourism Management Perspectives. 2024 Sep 1;53:101280.
10. Rahman MS, Sultana MS, Rahman MM. Cultural Features of Japan and Bangladesh: A Comparative Study in the Asian Context. International Journal of Research and Innovation in Social Science. 2023;7(IX):34-42. researchgate.net
11. Byrkovych T, Denysiuk Z, Gaievska L, Akimova L, Prokopenko L, Akimov O. State policy of cultural and art projects funding as a factor in the stability of state development in the conditions of globalization. Economic Affairs. 2023 Feb 1;68(1s):199-211. researchgate.net
12. Prince S, Qu M, Zollet S. The making of art islands: A comparative analysis of translocal assemblages of contemporary art and tourism. Island Studies Journal. 2021;16(2):235-54.
13. Wang H, Ning H, Lin Y, Wang W, Dhelim S, Farha F, Ding J, Daneshmand M. A survey on the metaverse: The state-of-the-art, technologies, applications, and challenges. IEEE Internet of Things Journal. 2023 May 22;10(16):14671-88. [PDF]

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited

14. Lv Z, Xie S. Artificial intelligence in the digital twins: State of the art, challenges, and future research topics: [version 2; peer review: 2 approved]. Digital Twin. 2024 Dec 31;1(1):12.
15. Sutrisno S. Changes in media consumption patterns and their implications for people's cultural identity. Technology and Society Perspectives (TACIT). 2023 Aug 31;1(1):18-25. literasisainsnusantara.com
16. Zhang L, Xu M, Chen H, Li Y, Chen S. Globalization, green economy and environmental challenges: state of the art review for practical implications. Frontiers in Environmental Science. 2022 Mar 15;10:870271. frontiersin.org
17. Judijanto L, Aslan A. GLOBALISATION AND THE EROSION OF TRADITION: MODELLING THE IMPACT OF GLOBAL CULTURE ON LOCAL CUSTOMS. MUSHAF JOURNAL: Jurnal Ilmu Al Quran Dan Hadis. 2024 Nov 1;4(3):554-62. mushafjournal.com
18. Parmadi B. Globalization Of Tourism Industry Toward Culture Of Local Wisdom In The Existance Of Pseudo Traditional Art Case Study of the Commodification of Bengkulu Traditional Arts. Lekesan: Interdisciplinary Journal of Asia Pacific Arts. 2021 Oct 31;4(2):102-9. isidps.ac.id
19. Arasy A, Nelwati S. Indonesia challenges in maintaining national identity in the era of globalisation. Hakamain: Journal of Sharia and Law Studies. 2023 Sep 30;2(1):129-38. makwafoundation.org
20. Fatmawati E. Strategies to grow a proud attitude towards Indonesian cultural diversity. Linguistics and Culture Review. 2021 Sep 10:810-20.
21. Agung DA, Nasih AM, Kurniawan B. Local wisdom as a model of interfaith communication in creating religious harmony in Indonesia. Social Sciences & Humanities Open. 2024 Jan 1;9:100827. sciencedirect.com
22. Castellano CG. Art activism for an anticolonial future. State University of New York Press; 2021 Oct 1.
23. Bedair H, Alghariani MS, Omar E, Anibaba QA, Remon M, Bornman C, Kiboi SK, Rady HA, Salifu AM, Ghosh S, Guuroh RT. Global warming status in the African continent: sources, challenges, policies, and future direction. International Journal of Environmental Research. 2023 Jun;17(3):45. springer.com
24. Hesmondhalgh D, Valverde RC, Kaye DB, Li Z. Digital platforms and infrastructure in the realm of culture. Media and Communication. 2023 Jun 28;11(2):296-306. cogitatiopress.com
25. Buhl M. So, what comes after? the current state of visual culture and visual education. Research in Arts and Education. 2011 Feb 1;2011(1):1-7.
26. Illeris H, Arvedsen K. Visual Phenomena and Visual Events. Some Reflections around the Curriculum of Visual Culture Pedagogy. Research in Arts and Education. 2011 Jun 1;2011(2):44-63.
27. Beribe MF. The impact of globalization on content and subjects in the curriculum in Madrasah Ibtidaiyah: Challenges and opportunities. At-Tasyrih: jurnal pendidikan dan hukum Islam. 2023 May 30;9(1):54-68. semanticscholar.org
28. 28. Usman FO, Kess-Momoh AJ, Ibeh CV, Elufioye AE, Ilojianya VI, Oyeyemi OP. Entrepreneurial innovations and trends: A global review: Examining emerging trends, challenges, and opportunities in the field of entrepreneurship, with a focus on how technology and globalization are shaping new business ventures. International Journal of Science and Research Archive. 2024;11(1):552-69. semanticscholar.org
29. Vicinus M. The Industrial Muse: A Study of Nineteenth Century British Working-Class Literature. Taylor & Francis; 2024 Jul 31.
30. Jhally S. The political economy of culture. InCultural politics in contemporary America 2022 Nov 30 (pp. 65-81). Routledge.

CITE AS: Eve Tibererwa (2025). The Impact of Globalization on Local Art Forms. EURASIAN EXPERIMENT JOURNAL OF HUMANITIES AND SOCIAL SCIENCES, 6(3):74-81

This is an Open Access article distributed under the terms of the Creative Commons Attribution License (http://creativecommons.org/licenses/by/4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited